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*Season*

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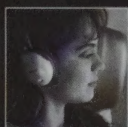
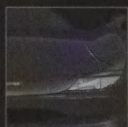
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*Antonio Vivaldi*

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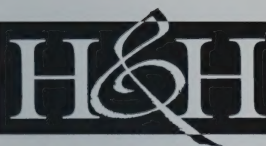


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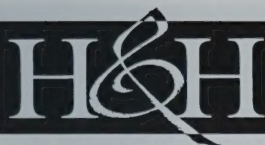
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Friday, April 5 at 8:00 p.m.  
New England Conservatory's Jordan Hall

Sunday, April 7 at 3:00 p.m.  
Sanders Theatre

Grant Llewellyn, *conductor*

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**Concerto Grosso in D Major, Op. 6, No. 1**

Arcangelo Corelli  
[1653-1713]

**Concerto Grosso in D Major, Op. 3, No. 12**

*Introdutione – Allegro*  
*Adagio Andantino*  
*Allegro*  
*Gavotta – Andante*  
*Finale con L'Eco – Andantino*

Pietro Castrucci  
[1679-1752]

**Concerto Grosso No. 2 in C Minor**

*Allegro*  
*Grave*  
*Minuetto*

Alessandro Scarlatti  
[1660-1725]

–INTERMISSION–

**Sonata del Overtura**  
**from *Il trionfo del Tempo e del Disinganno***

George Frideric Handel  
[1685-1759]

**Concerto in F, RV 572**  
**"Il Proteo o il mondo al roverscio"**

*Allegro*  
*Largo*  
*Allegro*

Antonio Vivaldi  
[1678-1741]

**Sonata di viole**

Alessandro Stradella  
[1644-1682]

**Concerto No. 12 in D Minor, "La Follia"**  
**(After Corelli's Op. 5, No. 12)**

Francesco Geminiani  
[1687-1762]

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*The program runs for approximately two hours*

*The audience is respectfully asked to turn off all electronic watches, paging devices,  
and cellular phones during the performance.*

# H&H Program Notes

## CORELLI AND THE CONCERTO GROSSO

*If we came to enquire whence comes this magical power of Corelli's compositions, we shall very quickly find that their secret inheres in their marvellously imitating the most dulcet and pleasing characteristics of the human voice, and their contriving to be expressive, each according to its range, and with regard to the most exact rules of art.*

**T**HIS mid-eighteenth-century assessment both encapsulates in a single sentence the principal elements of the contemporary aesthetic of instrumental music, and nominates Corelli as their exemplary exponent. Yet such an understanding of the value of music without text was at the time a surprisingly modern development, for which profound changes in the theory and practice of vocal music around the turn of the seventeenth century paved the way. A new understanding of music as appealing not to reason but to the senses, and of music as a medium of human expression, suggested the liberation of the singer from the polyphonic ensemble traditional in both sacred and secular contexts; supported only by an instrumental harmonic outline, the so-called "basso continuo," the singer was free to establish an intimate relationship with the listener, to declaim the text with the rhetorical force and mercurial guile of an orator, and to express the full spectrum of human emotion.

This new use of the rhetorical inflection of the human voice as a means to affect the

emotional state of the listener was something that instruments could imitate, even surpass. The development of instruments and their music received a decisive impulse, with the violin family of instruments uniquely placed to take advantage of these changes. Not only did its expressive potential surpass that of keyboard and plucked instruments, most wind instruments, and other bowed strings such as viols, but its capacity for technical display lent it an added, and decisive, attraction.

### *Corelli, concerto, and concerto grosso*

Seventeenth-century sacred concerted music, or "concertos," contrasted the sonorities of voices and instruments in the interests of expressive power, and the

*In England, the impact  
of Corelli's style made  
him something of  
a cult figure...*

principle of contrast between "solo" and "tutti" groups of instrumentalists often operated alongside that between instruments and voices. In the sumptuous vocal works of the 1670s

by Roman composers like Stradella, for example, a select subgroup, the "concertino," of the full instrumental body, the "concerto grosso," could imitate the expression of the vocal soloists. Stradella's own "Sonata di viole cioè concerto grosso di viole concertino di 2 violini e leuto" was one of the first works to translate this principle into a purely instrumental context. Corelli himself probably took part, soon after his arrival in Rome from his native Bologna, in this very sonata. Seizing on Stradella's idea, and on the phrase "concerto grosso," Corelli set the pattern for the

composition of such instrumental concertos all over Europe.

Even early in his career, Corelli's mastery of the principles of composition were gaining him much wider fame than that enjoyed by the many earlier violinist-composers. As one writer put it in the 1680s, Corelli "has become so supreme with the golden plectrum of his bow, and harmonic pen overflowing with mellifluous sweetness, as to overcome the envy of all who presume to equal him, let alone surpass him, so that his Sinfonias will surely be fitting to serve as models of authority to all scholars who follow this profession, and whoever tries to emulate him by taking authority from his example will certainly not err but always attract high praise from all right-minded connoisseurs of music." The words were prophetic: not only did his publications gain an unprecedented breadth of distribution throughout Europe, but his many emulators ensured that his stylistic traits and formal outlines became an essential weft in the fabric of European instrumental music.

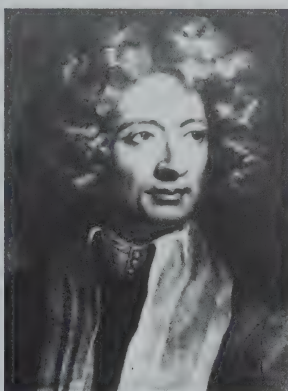
Even composers with so individual a voice and so formidable a reputation as Handel and Alessandro Scarlatti modelled their own concertos on Corelli's examples. Corelli and Handel had worked together in Rome long before: Corelli was Handel's principal violinist for his first oratorio, *Il trionfo del Tempo e del Disinganno* of 1707. It is perhaps a measure of Corelli's continued fame in mid-eighteenth-century London that in 1760, Handel's first biographer propagated a legend, as delightful as it is unlikely, that Corelli and Handel almost came to blows over the oratorio's overture. Being in a French style to which he was unaccustomed, Corelli supposedly found the piece challenging; Handel is said to have finally appeased his colleague by

making "a symphony in the room of it, more in the Italian style," the very "Sonata del Overtura" that opens the second half of today's concert.

### *Corelli in England*

In England, the impact of Corelli's style made him something of a cult figure, his sonatas easily eclipsing those of the English composers like Purcell. The early eighteenth-century commentator Roger North found it "wonderfull to observe what a skatching of Corelli there is everywhere;" the works of Corelli "became the only musick relished for a long time, and there seemed to be no satiety of them, nor is the vertue of them yet exhaled, and it is a question whether it will ever be spent, for if musick can be immortall, Corelli's consorts will be so." Castrucci and Geminiani, both working in England and keen to make a living as well as an individual mark on English musical life, were well-advised to claim Corelli as their teacher.

Geminiani's determination to capitalize on the Corelli craze led him so far as to arrange the master's solo and trio sonatas for larger forces in the style of concerti grossi. The last of these sonatas is actually a set of twenty-four variations over a bass line known universally as "La Follia," one of the many that had become standard as the foundation for dance music. Such sets of variations, part of the violinist's toolkit for at least 150 years, were ideal for the display of technical facility, and Corelli's own example is indeed among the most virtuosic of his published works. Geminiani, perhaps not averse to some public relations spin, recalled "discoursing with Corelli myself" on the subject of his "La Follia" variations, and "heard him acknowledge the Satisfaction he took in composing it, and the Value he set upon it."



*Arcangelo Corelli*



*Rome and Venice, Corelli and Vivaldi:  
two cities, two styles*

"The harmony is so pure, so rich and so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn, and sublime," wrote an eighteenth-century commentator of Corelli's concertos in the Roman tradition. Vivaldi's Venice, on the other hand, was characterised more by intense interest in the extraordinary and the rare in art and nature. In musical terms, this translated into the cultivation of instrumental virtuosity, and though Vivaldi's compositional style owes certain features to Corellian procedures, technical display takes center stage. The title of the concerto for violin and cello, "Proteo, o il mondo al

roverscio," draws an analogy between the chameleon-like mutability of the mythical Proteus and the fact that the characters of the two solo parts are interchanged. But the reference to the world upside down also surely points to the temporary suspension of the conventions of social hierarchy, of the "natural" world order, allowed during the Venetian carnival season.

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*British violinist and musicologist Brian Brooks is the Christopher Hogwood Research Fellow at the Handel & Haydn Society. You can hear his recent recording of the Bach Sonatas and Partitas for solo violin on the Arts label, and you will soon be able to read his Cornell University doctoral dissertation on the early history of the violin as a solo instrument in Germany.*

## FROM THE CONDUCTOR'S CHAIR

The job of conducting comes in so many different guises, some of which I have yet to explore (Wagner opera/Classical ballet/Broadway musical...), and this latest challenge of an entire program of baroque concertos is another example where I will have to reinvent myself all over again. What do the musicians need from a conductor in such repertoire where the instrumentalists have to take so much of the artistic initiative? Is a conductor really necessary? Well, you probably wouldn't expect me to do myself out of a job, but in fact, come the concerts a conductor certainly isn't necessary. Practically speaking the musicians are perfectly capable of operating themselves, and indeed conductors often get in the way of such intimate ensembles. The easy answer is to play myself. Keyboard or cello would be my options, but I decided years ago that there are too many wonderful instrumentalists out there who do it better, and we at H&H want the best. So I get to direct rehearsals, which is a big challenge and responsibility. At the performances I'm along for the ride, and in the best tradition of charabanc<sup>†</sup> outings, I will be part driver and part guide along the way. Essentially I'll be the conductor. All aboard!

-Grant Llewellyn

<sup>†</sup> (Brit.) a large bus used on sightseeing tours, esp. one with open sides and no center aisle.  
Source: *The Random House Dictionary of the English Language. Second Edition.*

# H&H Artist Profiles

## Grant Llewellyn, *Conductor*



2001–2002 marks Grant Llewellyn's inaugural season as Music Director of the Handel & Haydn Society. One of a new generation of exciting young conductors, Grant Llewellyn won a prestigious Conducting Fellowship at the Tanglewood Music Center in 1985, where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and Andre Previn. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He has appeared as guest conductor with orchestras throughout the world, including the Québec Symphony

Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, SWR Radio-Sinfonieorchester Stuttgart, and such major British orchestras as the Hallé, Royal Scottish National Orchestra, and Royal Liverpool Philharmonic Orchestra. Also in demand as a conductor of opera, his recent projects have included productions of *The Magic Flute* with the English National Opera, *Dido and Aeneas* at Spoleto USA, and Handel's *Radamisto* with the Opera Theatre of St. Louis. Upcoming engagements include concerts with the Honolulu Symphony Orchestra and the Halifax Symphony Orchestra of Nova Scotia, twelve performances of *The Magic Flute* with the St. Louis Opera Theatre, and a one-month residency as a faculty member of the prestigious Conducting and Orchestral Program of the Tanglewood Music Center in Lenox, Massachusetts. Regular appearances with the BBC National Orchestra of Wales bring Mr. Llewellyn back home to his family in Dinas Powys, near Cardiff, Wales. Grant Llewellyn made his H&H debut in April, 1999 in a program featuring English and Italian madrigals.

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\*- principal

# H&H Spotlight

## AN INTERVIEW WITH GRANT LLEWELLYN: *The 2002-2003 season – discovery and passion*

*Handel & Haydn Society Music Director Grant Llewellyn discusses the upcoming season with H&H Director of Marketing and Public Relations Gregg Sorensen*

GS: You open your second season as H&H Music Director with Bach's *Mass in B Minor*. When did you first conduct it?

GL: I was still at the Royal College of Music. It was my first conducting job and the very first performance I conducted on period instruments. Many of the players and soloists who sang for me now have high profile careers, such as baritone Gerald Finley and mezzo-soprano Sarah Connolly.

GS: Who from the period instrument field influenced you at that time?

GL: I'd have to say John Eliot Gardner. As a high school and university student, I often played in orchestras conducted by John Eliot. When I was a teenager, I also attended rehearsals and performances during the early days of his Monteverdi Orchestra and Choir.

GS: Bach's *B Minor Mass* is considered one of the most important works in Western music. What makes this work a masterpiece?

GL: Here, Bach is at the height of his compositional powers. There is never a weak moment, and he uses the larger-scale choruses and florid solo movements to extraordinary effect. Bach's sense of architecture brings the listener along and is never overwhelming. The

B Minor also works as a wonderful piece of devotional music and a fantastic piece of theater.

GS: The French Ballet program offers the Boston premiere of "Les Elements" by the Baroque composer Destouches. How did you discover his music? What's the piece about?



*Grant Llewellyn*

GL: When I was a music student I remember touching on Destouches, but it wasn't until 25 years later that I became interested, started reading correspondence of the time and looked for copies of the music, of which very little is

available. I received facsimile scores of a couple of his operas from the Bibliothèque Nationale in France, and they looked very colorful, grand and ambitious. Destouches is still relatively obscure, yet his music is some of the most important from that period. "Les Elements" is about the seasons, technically, and in fact you'll find the elements of weather and climate most entertaining. We'll be performing some of the Ballet sequences.

GS: How did you assemble the program "Musical Offerings Fit for a King?"

GL: "The Musical Offering" by Bach is a work that has always fascinated me. Along with some beautiful trio sonatas, the piece



contains amazingly complex contrapuntal movements in which he constructs fugues in a number of voices. It's an absolutely extraordinary thing to behold and listen to, but can become a bit academic and dry if presented by itself.

*GS: It that where the Haydn string quartet comes in?*

GL: Yes, we're going to break up the "Musical Offering" into parts and envelop it within Haydn's "Emperor" Quartet—music from a slightly different but overlapping, era. It's possible that musicians of that time had played music by both composers, many of them playing on the same instruments. Also, both works were written for kings so there's that connection, as well.

*GS: What are your thoughts about performing "Messiah" again?*

GL: I understand and admire the scholarship that goes into reconstructing specific performances, but it's a little bit of a guessing game because you never can reconstruct the voices or personalities of the time. Next season I intend to try and match the specific version of "Messiah" to the voices rather than the other way around.

*GS: Why did you select arias by Mozart and Haydn for the performances with soprano Barbara Bonney?*

GL: Barbara Bonney has exactly the right voice for this repertoire and for the acoustics in Symphony Hall. She is a superlative artist, and her voice is the perfect combination of warmth, sensuality and stylistic awareness. It's going to be a thrill.

*GS: I see that you have invited Christopher Hogwood back next year.*

GL: Yes, Chris conducts a program featuring the Mendelssohn "Italian" Symphony and Weber's Concertino for Horn with BSO's Principal Horn James Sommerville as soloist. Christopher Hogwood is one of the most refreshingly curious musicians. He is at the forefront of world scholarship and invaluable to the Society.

*GS: Beethoven's Ninth Symphony closes next season. What are some of the challenges?*

GL: The first is architectural: the Ninth is a huge work, so it's a tall order to make the movements add up as a whole. In practical terms, maintaining balances, timbres, colors and the voices will keep us on our toes. And for the chorus and soloists, Beethoven's Ninth Symphony is extremely difficult and taxing.

*GS: What is unique about the Ninth in Beethoven's compositional output?*

GL: He uses a chorus and soloists, so that in itself is mind-bogglingly radical for a symphony. We're also in uncharted territory in terms of scale, length and size of orchestra. But the Ninth, I think, goes beyond just the pragmatic demands of the forces and the sheer length of the piece. It's theater, opera, drama and the ideal bookend for our 2002-2003 season.

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*Grant Llewellyn*

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# H&H History

The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, H&H is a leader in Historically Informed Performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, Haydn's *The Creation* (1819), Handel's *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). H&H continues to uphold its long tradition of artistic innovation. Recent seasons have featured many outstanding events, including collaborations with prominent jazz artists like Dave Brubeck, a series of semi-staged Baroque operas in Symphony Hall continuing this season with Handel's *Ariodante*, weekend-long festivals dedicated to Mozart (1994), Handel (1999), and Vivaldi (2000), world and American premieres, and a tour of a fully-staged production of Glöck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group, including an appearance at the Edinburgh International Arts Festival in Scotland. In addition, H&H's ambitious educational outreach program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.



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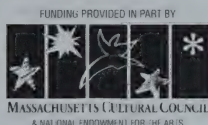
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Friday, April 5 at 8:00 p.m.  
New England Conservatory's Jordan Hall

Sunday, April 7 at 3:00 p.m.  
Sanders Theatre

Grant Llewellyn, *conductor*

**Concerto Grosso in D Major, Op. 6, No. 1** - 11"  
Arcangelo Corelli  
[1653-1713]

**Concerto Grosso in D Major, Op. 3, No. 12** - 9"  
*Introdutione - Allegro*  
*Adagio Andantino*  
*Allegro*  
*Gavotta - Andante*  
*Finale con L'Eco - Andantino*  
Pietro Castrucci  
[1679-1752]

**Concerto Grosso No. 2 in C Minor** 7.5"  
*Allegro*  
*Grave*  
*Minuetto*  
Alessandro Scarlatti  
[1660-1725]

-INTERMISSION-

**Sonata del Overtura**  
**from *Il trionfo del Tempo e del Disinganno*** - 5.10  
George Frideric Handel  
[1685-1759]

**Concerto in F, RV 572**  
**"Il Proteo o il mondo al roverscio"**  
*Allegro*  
*Largo*  
*Allegro* - 9.45  
Antonio Vivaldi  
[1678-1741]

**Sonata di viole** - 8 min  
Alessandro Stradella  
[1644-1682]

**Concerto No. 12 in D Minor, "La Follia"**  
**(After Corelli's Op. 5, No. 12)** - 11"  
Francesco Geminiani  
[1687-1762]

*The program runs for approximately two hours*

*The audience is respectfully asked to turn off all electronic watches, paging devices,  
and cellular phones during the performance.*



# H&H Program Notes

## CORELLI AND THE CONCERTO GROSSO

*If we came to enquire whence comes this magical power of Corelli's compositions, we shall very quickly find that their secret inheres in their marvellously imitating the most dulcet and pleasing characteristics of the human voice, and their contriving to be expressive, each according to its range, and with regard to the most exact rules of art.*

THIS mid-eighteenth-century assessment both encapsulates in a single sentence the principal elements of the contemporary aesthetic of instrumental music, and nominates Corelli as their exemplary exponent. Yet such an understanding of the value of music without text was at the time a surprisingly modern development, for which profound changes in the theory and practice of vocal music around the turn of the seventeenth century paved the way. A new understanding of music as appealing not to reason but to the senses, and of music as a medium of human expression, suggested the liberation of the singer from the polyphonic ensemble traditional in both sacred and secular contexts; supported only by an instrumental harmonic outline, the so-called "basso continuo," the singer was free to establish an intimate relationship with the listener, to declaim the text with the rhetorical force and mercurial guile of an orator, and to express the full spectrum of human emotion.

This new use of the rhetorical inflection of the human voice as a means to affect the

emotional state of the listener was something that instruments could imitate, even surpass. The development of instruments and their music received a decisive impulse, with the violin family of instruments uniquely placed to take advantage of these changes. Not only did its expressive potential surpass that of keyboard and plucked instruments, most wind instruments, and other bowed strings such as viols, but its capacity for technical display lent it an added, and decisive, attraction.

### *Corelli, concerto, and concerto grosso*

Seventeenth-century sacred concerted music, or "concertos," contrasted the sonorities of voices and instruments in the interests of expressive power, and the principle of contrast between "solo" and "tutti" groups of instrumentalists often operated alongside that between instruments and voices. In the sumptuous vocal works of the 1670s

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*In England, the impact  
of Corelli's style made  
him something of  
a cult figure...*

---

by Roman composers like Stradella, for example, a select subgroup, the "concertino," of the full instrumental body, the "concerto grosso," could imitate the expression of the vocal soloists. Stradella's own "Sonata di viole cioè concerto grosso di viole concertino di 2 violini e leuto" was one of the first works to translate this principle into a purely instrumental context. Corelli himself probably took part, soon after his arrival in Rome from his native Bologna, in this very sonata. Seizing on Stradella's idea, and on the phrase "concerto grosso," Corelli set the pattern for the